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THE VOICE OF THE TURTLE

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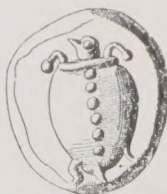
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From the Editor's Desk



The pending change from silver to a base alloy as the coinage metal for this country has raised interest in the subject. Much of what has been written is patent nonsense and is not going to be discussed here. The alteration of our coinage metal should serve to focus the attention of numismatists on a long neglected subject that must be explored if further advances are to be made in our science.

Metrology is simply the study of the physical structure of a coin. It embraces the weight, metallic content and size. It would appear to be so elementary as to be a matter of routine yet the opposite is unfortunately true.

Catalogs are published which neglect these details. The recognized authority on Roman coins, the *ROMAN IMPERIAL COINAGE* of Mattingly and Sydenham provides metrological information in only one volume. Hoards are frequently published with no attention to this vital detail, something which makes subsequent analysis of the hoards most difficult.

The subject of metallic content is almost completely untreated. Aside from Earle Caley's recently published monograph on Orichalcum, the most recent work on gold and silver is Hammer's, *DIE FIENGEHALT DER GRIECHISCHEN UND RÖMISCHEN MUNZEN*. This book was published in 1908 and the analyses there included are subject to errors of 3 to 8% which, for precise study, makes them useless and conclusions formed from them are subject to much doubt.

There is no certainty that the Romans always used copper as an alloy with silver, and until studies are published verifying this, any specific gravity readings must remain subject to much doubt.

An example of a metrological problem is the nature of the large, c. 70 grain silver coin with the radiate head first introduced by Caracalla in 215. Unnamed as to its denomination, its place in the Roman currency system is a matter of dispute and its relation to the denarius is unexplained.

The problem might yield to metrological study. This would involve scientific analysis of samples and silver content balanced against careful weighings. Until this subject is fully treated, statements made about the relationship of the so-called Antoninianus and the Denarius are idle speculations based on facts already shown to be in error. How long can numismatists blithely ignore metrological studies?

The science of numismatics is supposed to use the evidence

of coins to clarify our knowledge of the ancient world. The coin itself, which as an artifact can be weighed and measured, can, if we have an accurate body of trustworthy data, tell us much about the currency systems and economic conditions of antiquity. That numismatists have thus far contented themselves with compiling catalogs while ignoring interpretive data, or worse, making interpretations from insufficient data, shows that there is a need for fresh study in all aspects of the field.

The enthusiasm which greeted the special issue on medieval coins is most gratifying. It was with much trepidation that this venture into a new area was finally released to the printer. The response justified our belief that there is a strong desire for numismatic information in areas which most journals fail to treat.

Because of this tremendous display of approval on the part of our readers, the tentatively scheduled issue on Byzantine coins will come out in October. The Byzantinists among our readers are invited to submit material to the editor.

The *Turtle* is becoming, in its role as the *American Journal of Numismatics*, an indispensable addition to any library. This month we have set aside articles to include a section on the Greek alphabet and Greek dating. This has been done in our continuing effort to provide all classes of collectors and numismatists with the material they need to see their specialties advance and be more fruitful to them.

JOHN E. HARTMANN, *Editor*

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GREEK NUMISMATIC EPIGRAPHY

A PRIMER ON THE INSCRIPTIONS OF GREEK COINS

By JOHN E. HARTMANN

One of the most important tasks for the collector of ancient coins is to learn to read and to understand the inscriptions on his coins. Since our English alphabet is nothing more than the old Latin one, we can read inscriptions on Roman coins without difficulty, but when it is in Greek on a Greek coin we face unknown problems of a language which is "Greek to us" in mysterious letters. Still, if we wish to classify and appreciate the historical background of any Greek coin, we must read this inscription and for this reason we must learn the Greek alphabet and the technical vocabulary necessary to a collector and student of ancient coins. This is not too difficult as I hope to prove in this series of four articles.

How many of us realize that our English alphabet, already mentioned as being the same as the Latin one, is actually a *Greek alphabet*? If we accept this at the outset we can immediately begin to search for analogies in the two and in so doing, quickly realize that we already have a built-in knowledge of Greek. Bear in mind that the English language contains many Greek words, (perhaps more than Latin, although that will come as a surprise to many) and although we do not realize that they are of Greek origin they are especially important and helpful in numismatic study. With the help of this unconscious knowledge we can begin our study of Greek coins with confidence and move forward faster than we might suppose at first.

In the first article we will examine the group of early Greek alphabets and the early Greek numbering system. This will give the necessary information for reading and dating Greek inscriptions and numbers on coins from the sixth century B.C. to the death of Alexander the Great.

NUMISMATIC EPIGRAPHY AND THE GREEK ALPHABET

One of the important antiquarian sciences is called epigraphy (from the Greek *epigraphe* meaning inscription). Its subject is the study of anything written, inscribed, or cast on hard material by the ancients. According to the languages used in the inscriptions we can classify the ancient epigraphical material into subdivisions. Greek epigraphy is concerned with inscriptions in Greek, Latin epigraphy with inscriptions in Latin, Phoenician epigraphy with inscriptions in Phoenician, etc.

Although ancient coins, being of metal are obviously of a hard material, epigraphists have never decided categorically if coin inscriptions belong to the main branch of epigraphical

1	2	3	4	5	6	7	8	9	10	11
A	A	A	A	A	A	a	Short A as in father	A	A	1
ʀ	ʀ	B	B	B	B	β	Similar to English B	B	B	2
ʌ	<	C	Γ	Γ	Γ	γ	Similar to English Gh	C	Γ	3
Δ	Δ	Δ	Δ	Δ	Δ	δ	Pronounced as th in the	Δ	Δ	4
E	B	E	E	E	E	ε	Short E as in Epic	E	E	5
F	F	Ɔ				f		F	F	6
I	I	I	I	I	I	ζ	Similar to English Z		Z	7
Θ	Θ	Θ	Θ	H	H	η	Pronounced as E in them	H	H	8
⊕	⊗	⊕	⊗	⊙	⊙	θ	Th sound as in thing		⊙	9
S	ξ	I	I	I	I	ι	Short I as in intrigue	I	I	10
K	K	K	K	K	K	κ	Hard K sound	K	K	20
Λ	Λ	Λ	Λ	Λ	Λ	λ	Similar to English L	L	Λ	30
Μ	Μ	Μ	Μ	M	M	μ	Similar to English M	M	M	40
Ν	Ν	Ν	Ν	N	N	ν	Similar to English N	N	N	50
	Ξ	Ξ	Ξ	Ξ	Ξ	ξ	Sound as X in Alexander		Ξ	60
O	O	O	O	O	O	ο	Long O sound as in obey	O	O	70
Π	Π	Π	Π	Π	Π	π	Similar to English P	P	Π	80
Φ	Φ	Φ				φ		Q	ϰ	90
P	P	R	P	P	P	ρ	Similar to English R	R	P	100
M	M	S	Σ	Σ	Σ	σ	Similar to English S	S	Σ	200
T	T	T	T	T	T	τ	Similar to English T	T	T	300
Υ	Υ	Υ	Υ	Υ	Υ	υ	Short Y sound as in abyss	Y	Υ	400
	Φ	Φ	Φ	Φ	Φ	φ	Similar to English F		Φ	500
	X	†=Ξ	X	X	X	χ	Similar to English Kh	X	X	600
	Υ	Υ=x	Υ	Υ	Υ	ψ	Lips explode a brief p before S		Ψ	700
	Ω		Ω	Ω	Ω	ω	Long O sound		Ω	800

K=900, A=1000, B=2000 etc.

12 I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XX, L, C, D, M,
 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 13, 14, 15, 20, 50, 100, 500, 1000
 I, II, III, IIII, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII, XXIV, XXV, XXVI, XXVII, XXVIII, XXIX, XXX, XXXI, XXXII, XXXIII, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, XXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII,

1.) Archaic alphabet of Crete. 2.) Corinth and colonies. 3.) Chalkidic alphabet. 4.) Early Ionic (Milet). 5.) Athenian after 403/2 B. C. (Ionic). 6-7.) Caps and lower case printed Greek alphabet (Porson typeface). 8.) Phonetic values of Greek letters in English. 9-10.) Parallels between English and modern Greek alphabets. 11.) Numerical equivalents of Greek alphabet. 12.) Parallels of Roman, Arabic and early Greek numerals. 13.) Higher multiples of Greek numerals and numerical symbols for counting in units of talents.

studies or to a side branch to be called *Numismatic epigraphy* by some. In any case, without the study of Numismatic epigraphy it is almost impossible to study the stylistic evolution of the Greek or Roman alphabets or the dating of some important changes in letter forms which can only be pinpointed by the study of ancient coin inscriptions.

The general use of the common Greek alphabet which some of us know from fraternity or sorority days and which is used by the contemporary Greeks and Greek scholars cannot be dated before the end of the 5th century B.C. Before that time it was used together with various other Greek alphabets, but eventually came to be recognized as the one alphabet best suited to the written Greek language. It was not until the year 403/2 B.C. when the progressive Athenian politician Archinos of Koile passed a law that the state documents and official texts in the city of Athens had to be written in the *Ionic alphabet* instead of the old Attic one, that the first important victory for the Ionic alphabet was won. Since Athens was the most important cultural center of the Greek World at this time, this decision was the prelude for the gradual elimination for all the archaic alphabets still in use in the other Greek city states. One by one the use of these others was discontinued and they were supplanted by the adoption of the *Ionic alphabet*. By the end of the 4th century B.C. it became the *Greek alphabet*. Its extensive use in the Hellenistic world and later in the Roman Empire and Byzantium caused the older related alphabets, already nearly extinct, to be forgotten almost entirely. It was not until the 18th and 19th centuries, just a century or two ago, that scholars realized from their discoveries of coins and inscriptions that there were more alphabets in use by the Greeks than the generally known and accepted Ionic.

In the table printed herein the reader can see the four most important Greek archaic alphabets (columns 1-4) and the Ionic (column 5). By means of a simple comparison with the Greek alphabet used in printed books (Capitals, column 6) he can also certify that this is nothing more than the Ionic in modern dress.

While the Ionic alphabet was completing its conquest of the Greek world and eliminating the other old Greek alphabets, one of these, not destined for extinction, was already in control in the west. This was the *Chalkidic alphabet*. (column 3) which was brought to Italy by the colonists of Cumae early in the 7th century B.C. Cumae was built on the coast of Latium and the alphabet used by its people was borrowed by the Latins and adapted and adopted for use with their own language. So while our own alphabet most nearly resembles the Latin, we can see that it is actually a direct descendent of

the Greek. Now that we come to this realization, it is left to discover how easy it is to learn to read Greek.

As the reader will discover from studying the chart, the phonetic values have changed often in the course of hundreds of centuries, but the letter shapes remain basically the same with only slight modifications. The adventures of the Chalkidic alphabet in the European west are not yet completely known. We know as a fact that the first Gallic tribes used it long before Caesar's expedition into Gaul and also that it was used in ancient Britain, Ireland and Spain. Some scholars say that this was also the alphabet used as the original for the Ogham writing (Irish) and the Runic scripts of Germany and Scandinavia.

Having reached the point at which the Ionic alphabet dominated the others, we will leave its further study to the next article and turn to Greek numerals, the knowledge of which is also necessary to the appreciation of ancient coins.

GREEK NUMERALS

The inscriptions teach us that there were not as many differences in the numerals of ancient Greece as there were in the old Greek alphabets. This fact is important because the Greek numerals which are listed in the horizontal column of the chart (column 12) parallel to the Roman and Arabic were actually direct descendants of the Minoan and Mycenaean numerals although better developed.

The Greeks listed the numbers from 1 to 4 by means of one, two, three or four vertical bars. For 5, the initial letter of the word *pente* (five) was used, the Greek P known to us as pi from our geometry days. The numbers from 6 to 9 were formed by adding the correct number of vertical bars, each representing 1, to the symbol for 5. For 10, the Greeks used the first letter of the word *Deka* (ten) which is a Delta. This same system as described so far was followed for numbers from 11 through 19, but for 20 the symbol for 10 was used twice, thrice for 30 and four times for 40. For 50 they used a combination of symbols: the Greek P (pi) and the Delta written smaller within it. This conveyed 5 times 10 equalling 50. The numbers from 60-90 were formed by using the symbol for 50 plus the desired number of Deltas (for 10's) and vertical bars (for 1's). The next division is that of 100. Here the first letter of the Greek word *Hekaton* (hundred) was used. So, 200 = HH, 300 = HHH, 400 = HHHH. For 500 the pi appears again, this time with an H within it. This means $5 \times 100 = 500$. Again the addition of the correct number of H's produced the numbers from 600 to 900. For 1000 the letter X is used, the initial of *Xil'a*, the word for thousand. The formation of the numbers follows this same pattern up to 9000. For 10,000 the letter M is used, once

more the initial letter of a word, this time *Myria* (ten thousand), as seen in column 13. The numbers all the way up to 50,000 were formed by this same process.

By now you should have an adequate sampling of Greek numerals and should have no trouble reading the Greek numerals appearing on any classical Greek inscription. Another series of symbols which appears frequently in this period is that of T and its multiples. T stands for *Talent* (6,000 drachmas) and also appears in a small size within the pi to indicate 5 talents ($5 \times T = 30,000$ drachmas). It may also appear with its cross bar superimposed on the bottom line of the delta to indicate 10 talents ($10 \times T = 60,000$ drachmas). See the illustrations 1 through 6 in horizontal column 13. Illustrations 4, 5 and 6 represents 50, 100 and 1000 talents respectively. The seventh illustration is a symbol frequently used in inscriptions with complicated numbers. In Attic inscriptions its use indicates one drachma. For instance a delta followed by a simple vertical bar would mean eleven, but it could mean 11 bushels, 11 days or 11 of anything. However, if the delta were followed by the symbol in illustration 7, it would mean 11 drachmas. That is, whenever this symbol is used, it gives the value of drachmas to the number in question as well as standing for 1. If simple vertical bars are used in a numbering sequence after this symbol, it does not mean that the number of drachmas is increased, but that that number of *ovoloi* are to be added to the drachma. Thus, whenever this symbol is used it immediately establishes the fact that drachmas are being counted as opposed to units of anything else. If four these symbols are used, it means four drachmas. If one of these symbols is used, followed by three plain vertical bars, it means one drachma plus three ovoloi.

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by HANS MOELL

Mr. Louis Hodges, 22, a charter member (76) of the ACCA and a fifth year student at Rice University in Houston, Texas, recently captured second place in a competition for personal libraries with his collection of books concerning numismatics.

The contest, sponsored by the Fondren Library at the University, was open to any student and permitted representation on any subject matter. Mr. Hodges, a biology and anthropology member, selected 35 volumes from his personal collection, submitted a listing of the titles in bibliographical form, and wrote a single page essay dealing with the value of numismatics in historical and archaeological research.

Mr. Hodges' prize-winning collection consisted of volumes ranging from those on Roman coins to those of contemporary American numismatics, an impressive array for a "hobby" which began just six years ago when he received some coins from friends who had travelled in foreign countries. His interest aroused, he became a full fledged collector of ancient coins, and in addition, both the circulated and uncirculated types in the United States series. The library was started with Hodges' reading of Sydenham's *Coinage of the Roman Republic* at the university library. He explained, "I liked it so well, I decided to get a copy for myself,"—a response that has grown into what is now a collection of over 80 books about numismatics.

Mr. Hodges soon realized the relevance of his "hobby" to his academic pursuits and once utilized both his coins and the knowledge derived from his books in a paper for an anthropology class. His paper on "Coinage of the Middle East" was encumbered with the weight of some actual ancient coins, but was returned intact with the gratifying grade of "A"—an aspiration too seldom realized by innumerable college students.

Mr. Hodges comments, "The value of these reference books . . . cannot be underestimated. Each new book opens up another field of interest." One of the fields of interest to which numismatics has introduced Mr. Hodges is the high correlative value of anthropology to numismatics, and he intends to write a book on this subject sometime in the future. Relishing the classical coins above all others, Mr. Hodges has a goal that should prove to be more enlightening and enjoyable than exhausting. Perhaps the spirit that he reveals may serve as an inspiration to those of us in the ACCA who tend to remain a trifle embarrassed or modest about our hobby. Numismatics is certainly a hobby, but it can also prove to be an interest which motivates works that have a broader value than that of mere personal relaxation. Numismatics is a

living, growing thing and not antiquarianism. Mr. Louis Hodges is on the path toward discovering this, and those of us who are less gifted and self-styled defeatists can not only thank him for being our vanguard, but also can learn from him as well.

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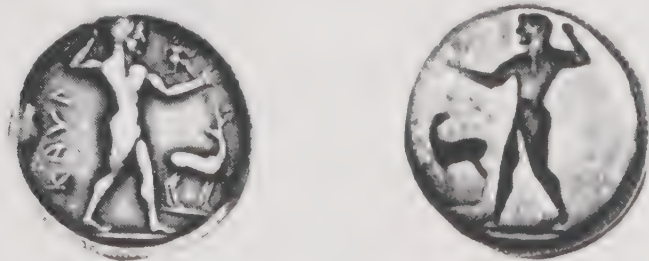
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COIN TOPICS

Edited by C. C. Woods

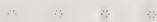
Last month we discussed the incuse coins of Metapontum with their restful, almost serene heads of barley. The coin above is also of Italian origin but much less can be said about it.

Bruttium is the toe of the Italian peninsula that appears ready to kick Sicily. Along the instep of the toe is the city of Caulonia, not too many miles from Metapontum. The city's history goes far back into antiquity. It was destroyed in 388 BC and we know from the existing coins that it must have been a flourishing community up to that time.



The coin illustrated has the cleverly executed incuse reverse similar again to the early coins of Metapontum. Unfortunately the type is unknown to us. There have been many hypotheses advanced as to who this tall male figure is supposed to represent. Some have claimed he is Apollo. Others believe he represents Typhon or Typhoeus, the father of all destructive and detrimental winds. Barclay Head believes that he represents the hero of some myth that has not been handed down to us by the available literary sources.

The coin is further discussed in Percy Gardner's *Types of Greek Coins*. (pp. 85-86)



In the year 218 the emperor Elagabalus came to the throne. The author of the *Augustan History* prefaces his *Vita* with the remark, "The life of Elagabalus Antoninus, also called Varius, I should never have put in writing—hoping that it might not be known that he was emperor of the Romans . . ."

If we are to believe all that is told about this young man who was only 14 years old when he assumed the Purple, he was indeed one of history's more depraved individuals. There is no question that he was unpopular at Rome, nor is there any question that his untimely end in 222 at the hands of the Praetorian Guard was probably his being stuffed into a sewer as the ancient sources claim. Whether he was un-

popular because of his depravity or whether his depravity is exaggerated to blacken an already disliked ruler we shall never know.

His marriage to the Vestal Virgin, Aquilia Severa did not endear him to the Roman populace who regarded the Vestals as inviolate even to the emperor. Again quoting the author of the Augustan History on this event, "He violated the chastity of a Vestal Virgin and by removing the holy shrines he profaned the sacred rites of the Roman nation."



Pictured on the coin shown is Aquilia Severa who became Elagabalus' second wife in 221 and was divorced after the outcry of indignation. Elagabalus subsequently took a third wife. Most interesting is the reverse, CONCORDIA, a pious hope at best, hardly in keeping with the indignation this marriage aroused.



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WHO'S WHO IN THE ACCA

In response to requests by many members, the **Turtle** will publish brief profiles of people whose names appear in its pages. Readers will note that where information was available to us we have identified our authors and expect to continue this. We request that people who write us, or who submit material also tell us a little about themselves. One important result can be to demonstrate that the members of the ACCA come from all walks of life and that there are no restrictions as to who may enjoy ancient coins.

In coming months we will attempt to acquaint you more fully with the people who serve, our officers and committeemen, our publishers and our dealers. It is only fitting that our first profile should be on the man who holds LM-1, the founder of the ACCA.

Harold Roepe admits to having received a traffic ticket back some twenty years ago and a physical defect best described as a tendency to baldness. Other than this he thinks of himself as a typical product of the midwest, hardworking and interested in a large number of things. He has worked in various business capacities as a salesman, purchasing agent, shop foreman and is presently a plant manager for a chemical firm. He has raised two children through 30 years of marriage and still claims to have the prettiest wife in Iowa. He is 54 years old.

He became aware of ancient coins when in sheer frustration he sought other areas of coin collecting that were more amenable to his pocket book. His introduction to the Ancients came when he bought three unidentified Roman coins for just \$1.00.

One of the unidentified coins was covered with so much patina as to be unrecognizable. Patient rubbing and soaking in oil finally revealed a denarius of Mark Anthony's Tenth Legion, which he says he was able to identify only because this was the only coin illustrated in the only book available in his local library. It was this denarius that gave birth to the ACCA.

Mr. Roepe pattered around with ancients while his interest increased. He acquired a few more coins and some books. Then he ran into a friend who had brought back a large lot of coins from Turkey and together they advertised to trade ancients for Indian Head cents. The response and accumulation of worn out Indians convinced them that there was a considerable interest in ancient coins around the country. At first it was decided to have a mail auction to get more names. From the idea of an auction the correspondence club was devised whereby people interested in ancients around the country could discuss common problems.

Thus it was that the **Turtle** was born. Early in its career the **Turtle** was published as a monthly mimeographed magazine with Mr. Roepe filling the duties of editor, publisher, printer, mail clerk and janitor in addition to his other duties as president, secretary, treasurer and auctioneer. As the club grew past

the 300 mark it was a wonder that he didn't drop of sheer exhaustion. It was at this time that the company for which he had worked for ten years moved their operations out of Iowa and the duties of the ACCA had to be disbursed into other hands.

In January of 1964 the executive board of the ACCA conferred an honorary life membership on its founder, the first such award made by the club and an honor reserved for those who serve the field of ancient numismatics with high distinction. Mr. Roepe continues to serve the ACCA both as chairman of the Nominations Committee and as a member at large of the executive board.

His present ambition, now that time again permits him to work with his own coins is to assemble coins associated with biblical times. He says of the ACCA that it makes the collecting of ancient coins rewarding not only in scholarly interest but in the comradeship and genuine friendliness of his fellow collectors around the world.

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The Agora and the Forum

In Athens men met in the Agora and in Rome, affairs of business and state were debated in the Forum. So "Voice of the Turtle" asks that members write us their views. These will be published for open consideration and discussion.

Julian Carr writes: Mr. Oikonomides has written a fine article (May 1965) and deserves to be congratulated. He points out that there could well be written, similar in scope and style to the *Numismatic Commentary on Pausanias*, numismatic commentaries on other ancient authors, such as Strabo, Appian and so forth.

That such work has failed to appear is a sad comment on numismatic research and I can only hope that somewhere scholars are even now working to produce such books.

One thing that could be accomplished, and in my mind, needs very much to be done, is a cataloging of the numismatic references found in the ancient sources. This is not something that requires years of research to accomplish, nor does it need the hand of a highly trained scholar. It can be done by any person who will willingly read an ancient author and carefully list all the numismatic references found in that author.

I know the Augustan Histories (SCRIPTORES HISTORIAE AUGUSTAE) are full of references to coins, but I for one would not begin to know where to look for a specific citation. Wouldn't it be nice if at some time the *Turtle* could publish a list of the numismatic comments found in this work? What a valuable and much used reference this would become.

Mr. Hartmann, may I humbly suggest that the readers who have an interest join together to make such a catalog available. Each one could volunteer to read and catalog a single author. These listings could then be serially published in the *Turtle* so that eventually all literary sources would be covered. I for one would willingly take on doing one author and I am sure there are others who would wish to join in such a project.

After completing such a list, possibly the job might then be tackled of a similar catalog for the references found in the inscriptions and the papyri.

I would be very much interested in knowing what the reaction of other readers would be and hope that this project might become a reality.

* * * *

I wonder if there is any plan in the future to have some of the members of the ACCA who have won prizes in various shows give tips on how to exhibit ancient coins.

I for one do not get a chance to see any first class exhibits and I am reluctant to show my collection as I think an uninteresting exhibit tends to drive off future collectors.

John Capozzolo

* * * *

Mr. Knowlton states in his discussion of AN OUTLINE OF GREEK COINS that Percy Gardner's work is out of print. Isn't it correct that this is about to be re-printed?

EDITORS NOTE: Yes

Mary McGinnis

* * * *

Regarding the question of the possibility that the ACCA might publish a handbook, I can state quite firmly that unpaid amateurs cannot have a hand in compiling and finishing any kind of published work.

I believe that publication of a handbook is something that we should work up to.

I suggest you give thought to the idea that (in part) material which might ultimately be published in a handbook would first appear in the *Turtle*. As an example, I note that the work of Carson, Hill and Kent, surely one of the most valuable references, appeared originally in Spink's NUMISMATIC CIRCULAR.

Perhaps we have members who can provide specialized articles for the *Turtle*, possibly on a long time continued basis, that could later be sections or chapters in a handbook. Unless we can find such members to support the *Turtle* I think we are indulging in wishful thinking if we expect them to contribute to a handbook.

Berry O. Pyron

* * * *

Too few good ancient numismatic works contain indexes useful in the actual attribution of a coin. Head's HISTORIA NUMORUM, for instance, which I bought when the reprint came out, does not contain an index of types.

Perhaps some enterprising ACCA member could index this—it would make the book infinitely more valuable than it already is.

Anne S. McFarland

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ACCA members who have not received a copy of this list and wish to do so, please advise me as soon as possible.

MEANWHILE...

I intend to tour the United States again this summer as well as make a buying trip to Europe. I will be looking for an opportunity to purchase either whole collections or nice, individual pieces. I am also interested in buying large, bulk lots of similar inexpensive, late Roman bronzes. If you have any thoughts of selling your ancient and medieval coins, I'd appreciate an opportunity to see your coins in order to make you a fair offer. I am also interested in taking coin collections on consignment.

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Elsewhere in the Numismatic World

The Voice of the Turtle is heard in many lands. Copies of this magazine go to Europe, the British Isles, Latin America and our good neighbor to the North. Copies are also exchanged with other numismatic organizations so your editor receives a number of bulletins and magazines produced by colleagues both in the United States and abroad. One of the more impressive monthly magazines we receive is the TNA News through the kind auspices of the Editor of the Texas Numismatic Association. Readers who are interested in what state and local organizations can accomplish ought to learn what Texas has done. I am sure the very amiable Mrs. Gilmore, editor of the TNA News, who can be reached at Box 74, Weslaco, Texas would be glad to provide information to interested collectors elsewhere in the nation . . .

CURRENT LISTS AVAILABLE TO INTERESTED PARTIES:

Spring list number XIII from Joel Malter, Box 777, Venice, Cal.

Hesperia Art Bulletin from Hesperia Art, 2219 St. James Place, Philadelphia 3, Pa. Regular price \$2.00, sample free on request.

Summer list of coins and artifacts from Bruce Braun, 267 Springville Ave., Buffalo, N. Y. 14226.

Coin Galleries, 123 West 57th Street, New York 10019 produces the very fine NUMISMATIC REVIEW. The cost is \$3.50 per year, but a sample copy will be sent free on request. Issue 1, 1965 is now off the press.

Summer price list (illustrated) from David E. Welsh Associates, P.O. Box 2398, Culver City, California 90232 is available free on request.

Alfred Szego, Box 427, Oakdale, New York 11769 has released his list #4 for 1965. A copy is sent free on request.

The J. U. Gillespie collection of Ancient coins is listed for sale with illustrations in a catalog available from F. S. Knobloch, Box 104, Williamsbridge Sta., Bronx, New York 10467.

Spink and Son Ltd., London: *NUMISMATIC CIRCULAR*. June 1965, Vol. LXXIII., No. 6.

Special attention is drawn to an article by Cornelius Vermeule on four important Roman Imperial sestertii of Trajan, Hadrian and Septimius Severus. There are also two short pieces of interest to Byzantine collectors on Heraclius and on Byzantine coins obtained in Jerusalem.

Meandering

The Poet Martial, known as a satirist and a man with a biting tongue, also wrote one of the most touching little poems which appears in all of Latin literature. This translation is by Leigh Hunt.

*Underneath this greedy stone,
Lies little sweet Erotion;
Whom the Fates, with hearts as cold,
Nipped away at six years old.
Thou, whoever thou mayst be,
That hast this small field after me.
Let the yearly rites be paid
To her little slender shade:
So shall no disease or jar
Hurt thy house or chill thy Lar;
But this tomb be here alone
The only melancholy stone.*

Most people know the name of Alexander's horse, Bucephalus. How many I wonder know the name of his father, Phillip's horse? . . .

Back in the days preceding the reformation, when relics were freely sold, a fifteenth century wit observed that if all the fragments of the true cross were gathered together the owner would have a forest. One could also observe that if all the widow's mites being sold today were gathered together the owner could compete with Anaconda copper.

The enterprising Germans who have caught on to the lucrative profits in medal manufacturing are now out with a series of fine "Greek" medals. These use not too carefully executed coin obverses, and according to the literature have .999 stamped on the reverse as a sign of the quality of the silver. One can almost gamble safely that these tasteless pieces of junk will soon be being sold as genuine coins by people who don't know any better . . . *Caveat emptor.*

There is a campus of a major University through which I pass from time to time, where there seems to be a trend to resemble the Smith Brothers or perhaps a revolt against Gillette. This sudden appearance of whiskers reminds me of the old Latin quotation,

*'Si quem barbatum faceret sua barba beatum,
in mundi circo non esset sanctior hirco.'*

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The marvels of modern technology rest to a large degree on the calculus, that fantastic mathematical tool whereby men deal with the infinities and paradoxes of science. To Newton who gave us the calculus, perhaps more honor is due than for his laws of classical mechanics.

But the ancient Greek, with whom every person who suffered through high school science is familiar because of the principle which bears his name came very close indeed to the calculus. In paperback at \$2.25 by Dover is T. L. Heath's translation and commentaries on Archimedes. May I humbly suggest that all who have studied the mathematics read the **Sand Reckoner**. Perhaps as much as a fine Greek coin, this work will permit us a glimpse of an antiquity we have barely imagined . . .

* *

It was with great pleasure that we saw Ernie Cooke return to the pages of **Coin World**. The frenzied numismatic world needs a gently barbed voice to prick its pretentious balloons upon occasion. I still recall with amusement his offer to sell ten bags of uncirculated pennies with quadruple mint marks and an electronic microscope with which to see them . . .

Alfred Szego of Oakdale, New York printed this statement in his fourth bulletin for 1965 under the title, *Numismatic Mythology*:

A few coins have been designated as "Bible coins" by someone or other in the long distant past. What actually happened is that some self-styled authorities decided that Judas received 30 shekels of Tyre.

Actually Syrian Tetradrachms circulated just as freely, along with other Greek, Roman and Parthian silver. The weight and silver content is what counted.

The holy land was the cross roads of the time. It had always been a choice battlefield for conflicts between Greeks, Babylonians, Egyptians, Persians, Romans and Parthians. Traders bought and sold in the flourishing markets there.

Looking at it from here, we cannot see why Syrian tetradrachms, Parthian drachms and other near eastern coins are not also, "Bible coins." At least there is just as strong a probability that both Jews and early Christians used them as media of exchange. The same goes for bronzes. We would say a more accurate guide would be a map of the Bible lands.

Perhaps your collection needs some revision and enrichment. Be the first to break the shackles of tradition. After all, the Bible nowhere designates what the coins actually were. Maybe his was not considered important.

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SECRETARY-TREASURER: Mr. Phillips has resigned this office. Members are advised that no further remittances are to be forwarded to him. At the time of this writing a new incumbent has not yet been named, and dues payments are to be sent to the publishers.

ACCA OFFICIAL MEETING: The official program of the ANA convention in Houston, Texas will announce the time and place of the ACCA meeting. The time will be Saturday morning at 10:30. Consult the official program for the place. All members of the ACCA who are in Houston this summer are invited and urged to attend this short and informal gathering.

LOCAL AFFILIATES: An unofficial gathering of people interested in ancient coins was held at the recent meeting of the Nebraska Numismatic Society. Plans are now underway to make a formal group and arrange meetings. All interested people are urged to contact Mr. Barton Lewis who is acting as ex officio officer of the group. His address is 1340 South 49th Street, Lincoln, Nebraska 68510.

At this meeting funds were contributed to provide for communications and the national club is cooperating by providing the names of Omaha-Lincoln area members to Mr. Lewis. If you are in that area and invited to attend a meeting of other ancient collectors, you will miss much if you fail to attend.

Due to the delay in the mailing of the May issue of the *Voice of the Turtle*, the auction will remain open until August 15, 1965. If you have not yet sent in your bids, there is still time and they will be welcomed.

THE MEMBERSHIP OF THE ACCA has increased greatly in the last few weeks thanks to the very favorable article which appeared in the *New York Times* of Sunday, July 11 by Herbert C. Bardes. Over 250 interested readers have written for more information or have already made their decision to join the ACCA. This wonderful response gives additional weight to our theory that ancient collectors abound, but have not yet been reached.

ALTHOUGH MANY CITIES HAVE BEGUN LOCAL AFFILIATES, there is not yet one in Chicago. Therefore Mr. Oikonomides of Argonaut, Inc. proposes to start a numismatic study group and any interested persons in the Chicagoland area are asked to contact him at MI 2-8042 so that a meeting can be arranged.

WORD HAS REACHED US that ancient numismatics may become a course of study in at least two schools, using *The Voice of the Turtle* as the text-book and guide. Also, one of the members of the ACCA is conducting a class at a YMCA during the summer. The numbers of ways in which our members can help to acquaint others with ancient numismatics are many. We will welcome any other efforts you may be making and ask that you write the editor if you have any additional suggestions.

Sidney Printing and Publishing Co., Sidney, Ohio, *WORLD COINS*, June 1965, Vol. II, Issue 18.

Part II, the conclusion of a two part article by Charles Colbert and C. W. Behnen appears in this issue. The article classifies and defines the different categories of ancient coin forgeries, fakes and counterfeits.

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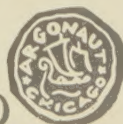
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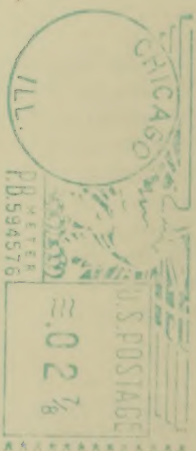
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